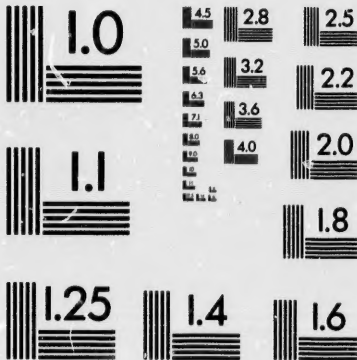


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BOOK 5.



THE  
CANADIAN  
DRAWING  
COURSE

BY  
L. R. O'BRIEN,  
PRESIDENT, ROYAL CANADIAN ACADEMY.  
J. H. McFAUL,  
TEACHER OF DRAWING, NORMAL SCHOOL.  
W. M. REVELL,  
VICE PRESIDENT, ONTARIO SOCIETY OF ARTISTS.

ELEMENTARY  
FREEHAND,  
OBJECT,  
CONSTRUCTIVE  
AND PERSPECTIVE  
DRAWING.

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Public School Course  
complete in 5 Books.

CANADA PUBLISHING CO. (LIMITED)  
TORONTO.

Name *Walter Parker*

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## GENERAL DIRECTIONS.

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The pupils should be taught to rely solely upon the judgment of the eye in estimating form, distance and proportion; guide-lines and points are given, which afford sufficient aid for copying the examples; and an intelligent use of the exercises suggested will rapidly develop the pupils' perception, accuracy, and memory.

It is essential, however, that the teacher should have the means of testing the correctness of the drawings and of proving to his pupils the justice of his criticism: a pair of compasses, and a rule divided into inches and fractional parts will suffice for the purpose, and these should always be at hand.

The book should not be turned while the pupils are drawing, and they ought to sit upright, facing the desk.

A tolerably soft pencil should be used (HB is the best), cut to a long, sharp point. It is impossible to make a good clear drawing with a blunt pencil.

The left side of a figure should usually be drawn first so that the lines may not be covered, nor rubbed by the hand. Begin by placing the main construction lines, then sketch with a light, free sweep of the pencil the whole body of the figure, omitting the detail, observe and correct first the main proportions of height and width, then the relation of parts to each other and to the whole, then add the detail, still in faint line, and perfect the sweep of the curves. Make all corrections and erasures upon the sketch. Finish by tracing in the whole with a firm, clear line, distinct and expressive, but not too black, and avoid pressing the point of the pencil too heavily upon the paper.

Hold the pencil loosely and easily, not too near the point. In the light sketching of curves it may be held two or three inches from the point. A pencil less than two inches long should be discarded, or used only with a holder.

The teacher will, of course, forbid the pupils to wet the point of the pencil.

✓

*Mabel Parker*

# CANADIAN DRAWING COURSE.

## SYNOPSIS.

The special subject of **Book No. 1** is Elementary Freehand Drawing. It contains exercises in the drawing of straight lines, combinations of lines in rectilinear figures, circles and simple ornaments. In practising these, the pupil should acquire some skill in the use of the pencil, in the judgment of distances and proportion, as well as a knowledge of simple forms and of the terms which describe them.

**Book No. 2** continues the exercises in Elementary Freehand, and gives examples of simple ornaments. Its special subject, however, is the introduction of **drawing from the round model.**

**Book No. 3** continues previous subjects upon a larger scale, and takes up **Constructive Drawing.**

**Book No. 4** has a new and special subject, the cultivation of rapid and accurate perception by the drawing

from memory of objects which, having been observed, are removed from view.

**Book No. 5** introduces Elementary Freehand Perspective in the drawing of models and familiar objects.

Progressive studies of ornament are continued throughout the course, the examples being derived chiefly from natural forms or from the antique.

As Public School teachers are being trained in proper methods of teaching, it is not considered necessary to do more than make occasional suggestions in regard to the selection of examples for blackboard and dictation lessons, or for memory and review exercises, adapted to this particular subject.

It is presumed that in each class the teacher will see that the exercises are neatly and accurately drawn, and that the subject is made clear to the comprehension of the pupils.



## BOOK NO. 5.

In this number of the series the studies of design in antique ornament and of object drawing, especially rapid sketching from sight or memory, are continued, and the instructions previously given respecting these studies must be referred to and applied.

A new subject is now introduced, that of **Elementary Perspective**, treated in the simplest manner and applied to the drawing of single objects.

In the lessons on constructive and model drawing the pupils have been taught to represent objects by drawing one side at a time, making a separate drawing for each side that required to be shown. Such representation is called **geometrical**, and is necessarily used in all plans, or drawings made to a scale, from which measurements are to be taken.

Usually, however, in looking at anything we see more than one side, and we observe that its apparent form changes with every change of position. An object drawn thus, not as it actually is, but as it appears to the eye, is said to be drawn in **perspective**.

In Book 3, page 4, geometrical views are taken of the side, back, and end of a book, these three views being required by the geometrical method to represent its form. One **perspective** drawing, as illustrated on page 8, will give even a clearer idea of the appearance of the book, but will not give its size, nor the measurement of its parts. The same principle is illustrated by the perspective views of a chest on the same page and of a table on page 18, which are geometrically represented by two and three views, respectively, in Book 3, pages 3 and 10.

The fundamental principles of perspective are :—

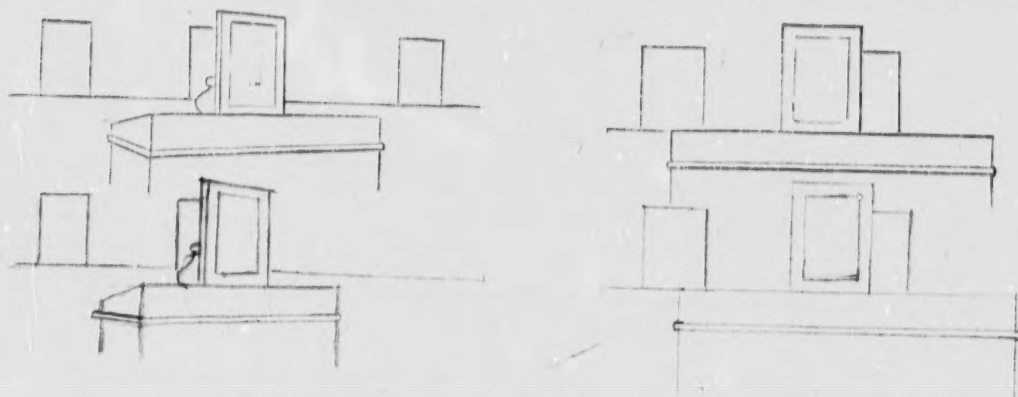
1. An object appears to become smaller as it recedes from the eye of the spectator.
2. An object, other than a spherical one, changes its apparent form with every change of position.

1. A man, a waggon, a boat, or a railway train, moving away from us appears to become smaller and smaller until we lose sight of it. The same objects in coming towards us appear larger as they approach.

If two objects of the same size are placed at different distances from the eye of the spectator, the more distant one will appear to be smaller than the other. To illustrate this, take two slates of the same size, place one upright on the front of the desk, then hold the other a few feet behind it farther from the class, moving it so that each pupil successively may see the two slates in the same line of view, and may observe the difference in apparent size. Large books may be used if more convenient.

It will impress this more effectually on the pupils if several slates of the same size as the front one be arranged behind it, so that each pupil may see two slates at different distances, as nearly in the same line of vision as possible, and draw them as they appear.

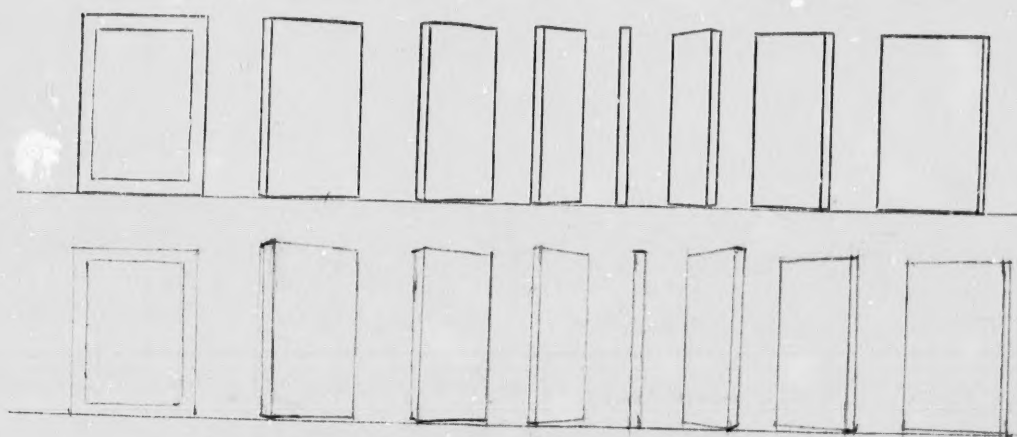
Draw in space below from the objects as seen by each pupil; the diagram is merely illustrative.



2. An object, other than a spherical one, changes its apparent form with every change of position.

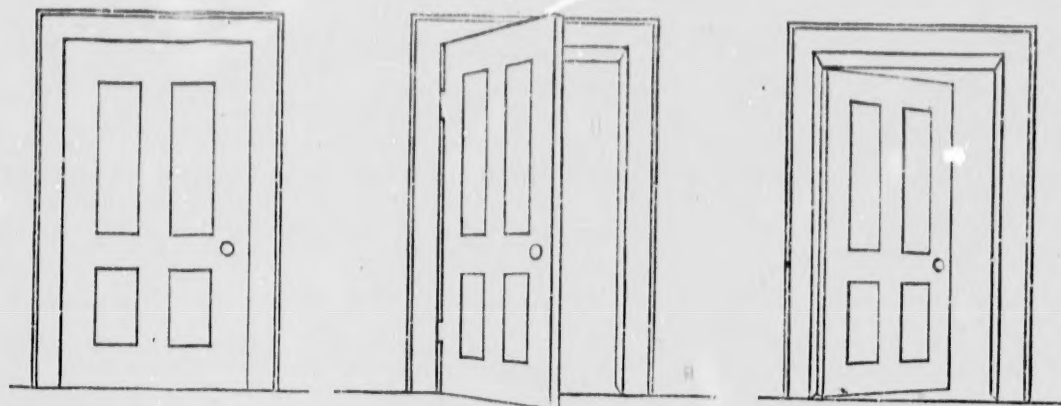
A round ball, or globe, presents the same appearance from whatever side it is seen, and would be described always by the same outline, a circle. A book or a slate, on the contrary, if turned or viewed from different positions, continually changes its apparent form.

Hold a slate edgewise in front of the centre of the class; the pupils directly in front will see only the edge, those to right and left will see more or less of one side. Then move the slate, in the same position, from side to side of the room, the pupils observing the gradual change in its appearance. Copy the diagram, observing that the farther edge of the slate is a little shorter than the near one. The lines representing the inner edge of the frame may be omitted.

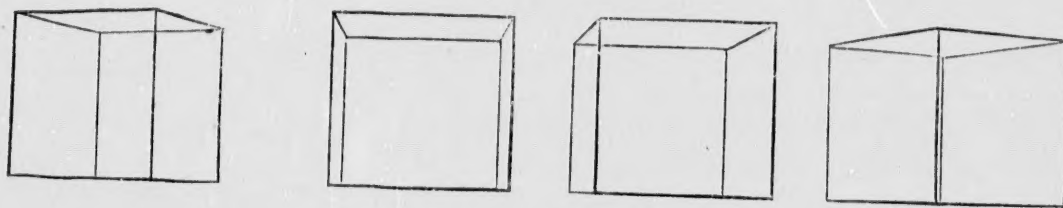


The side of an object nearest to the eye appears larger than an equal side more distant. This is forcibly illustrated by standing opposite a door and opening and closing it. If opened towards the spectator the outer edge of the door will appear to increase in length as it opens, the horizontal lines changing and appearing to converge towards the hinged side. If the door opens away from the spectator the effect will be reversed.

Let the class stand opposite the door of the room while it is being opened and closed. After carefully observing it, let them copy the diagrams, enlarged as indicated.



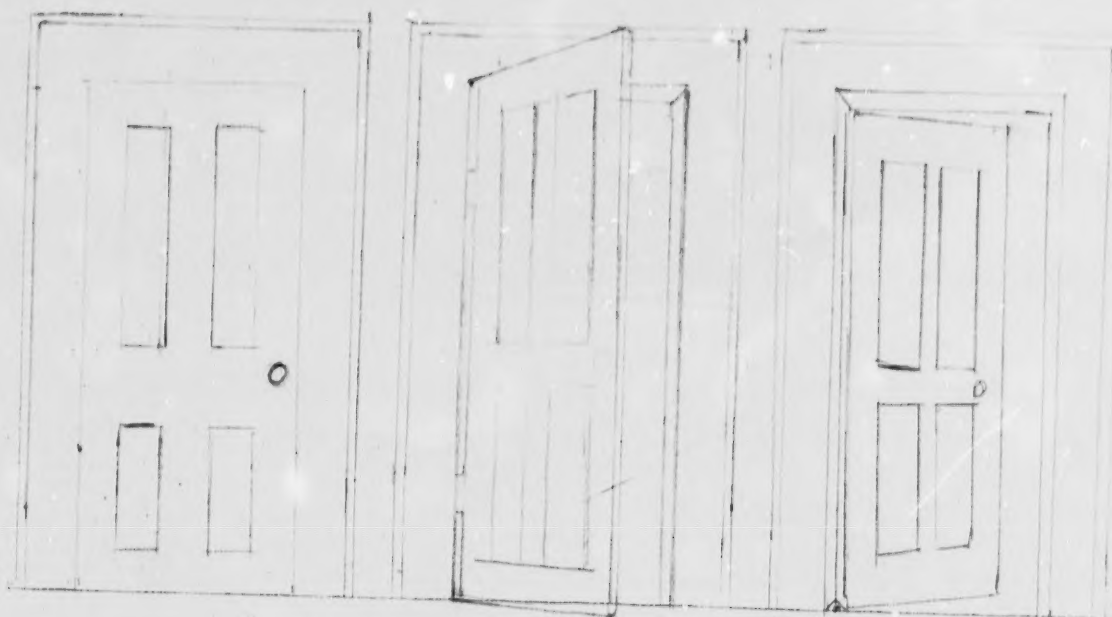
Place the skeleton cube on the desk before the class and let the pupils draw it as they see it, representing each bar by a single line. Make the line nearest to the eye heavier than those in the rear of the cube. The small diagrams will show some of the aspects it may present. Note the difference of size apparent in the nearer and farther sides of the cube, and the apparent difference of length in the upright bars, those nearest the eye being the longest. The horizontal bars will appear shorter in proportion, as they are viewed endwise, disappearing entirely when directly receding from the eye. Observe carefully the slope of the horizontal bars, changing as the cube is turned or viewed from different places. Draw from the cube and not from the diagrams.



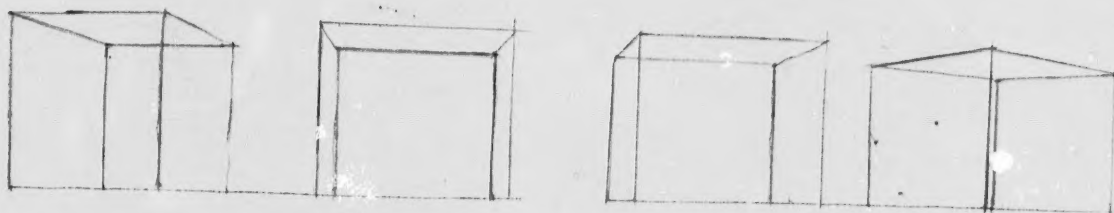
Let the pupils make two drawings large enough to fill the space on opposite page, turning the cube so as to vary its position for each drawing.

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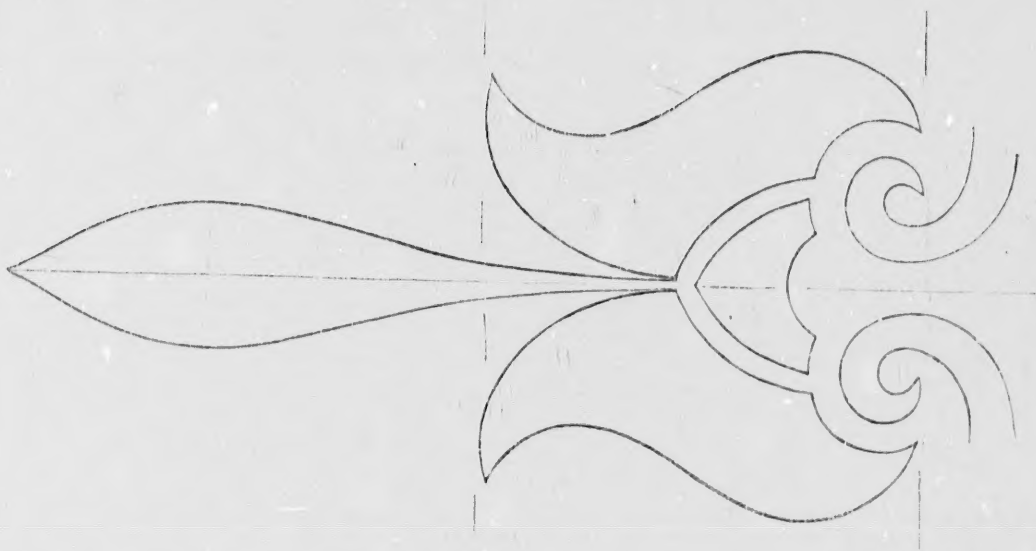
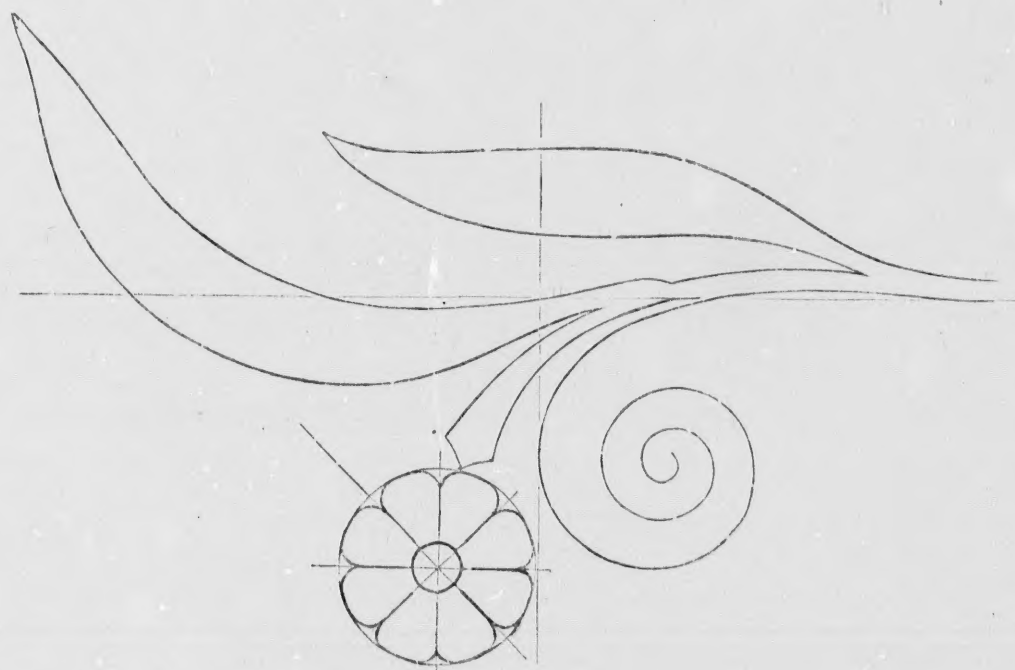
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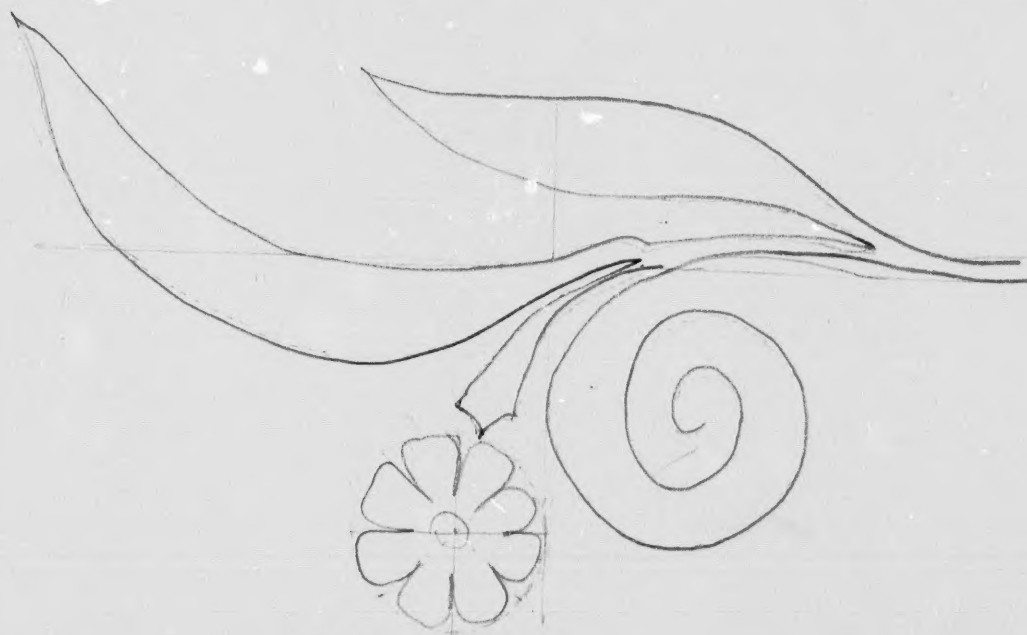
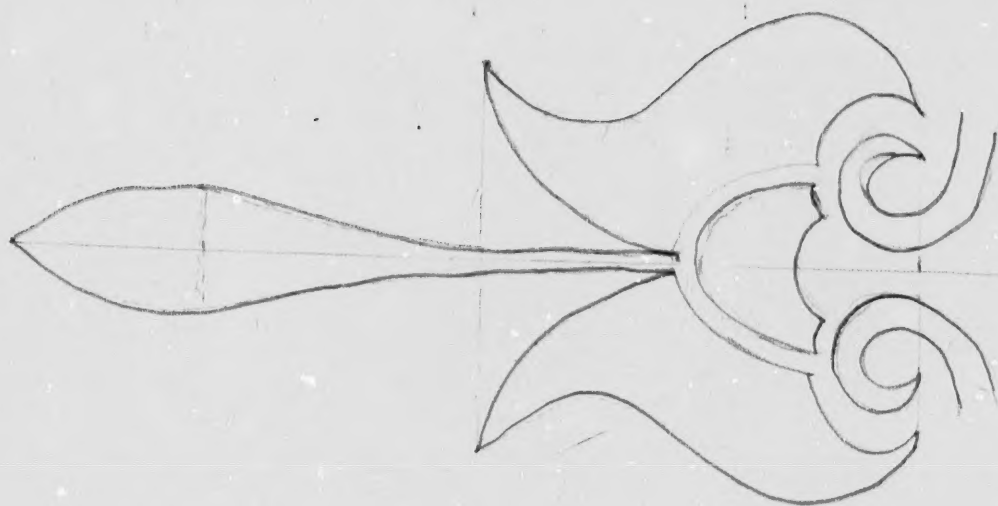


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Enlarge the examples, using construction lines as indicated.

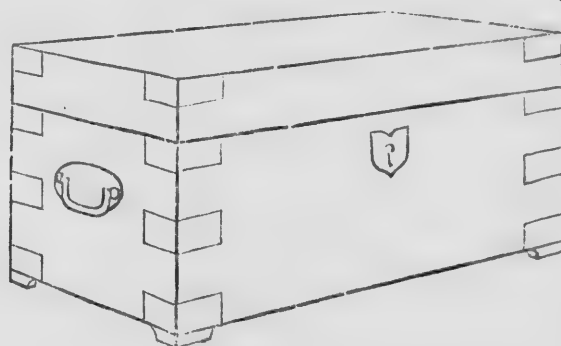


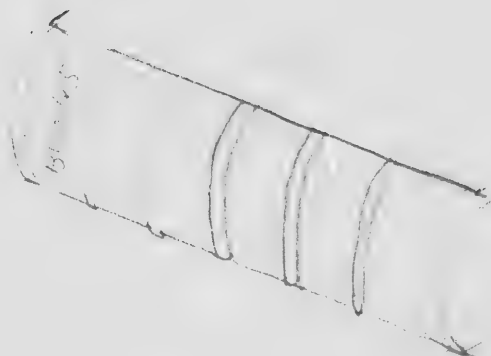




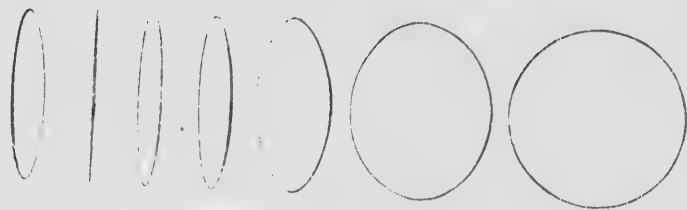
Perspective views of a book and a chest. Copy these outlines, enlarged to fill the opposite page. Observe in drawing them that in the parallel lines receding from the eye there is a slight convergence due to the fact that the parts appear smaller in proportion to their distance from the spectator.

Practise drawing similar objects, being careful to draw them as they *appear* in the position in which they are placed.







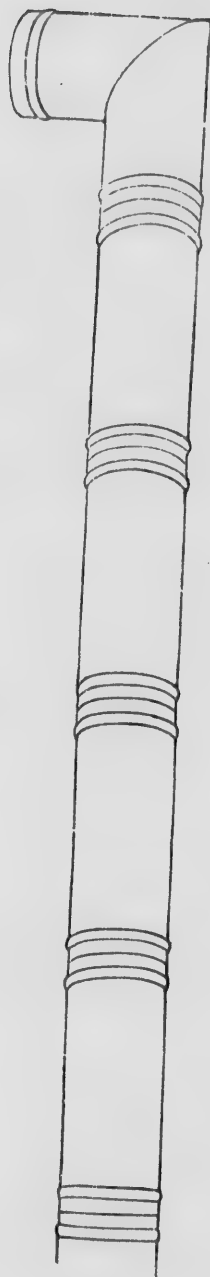
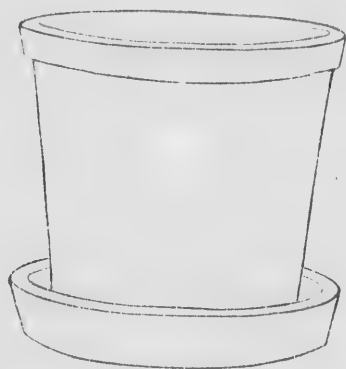


Hold a hoop, or ring, vertically before the class, turning it gradually so that the pupils may observe its apparent form in different positions. Seen edgewise it will appear as a straight line; seen obliquely it will appear as an ellipse. Copy the diagram, showing the forms the hoop presents varying according to its position.

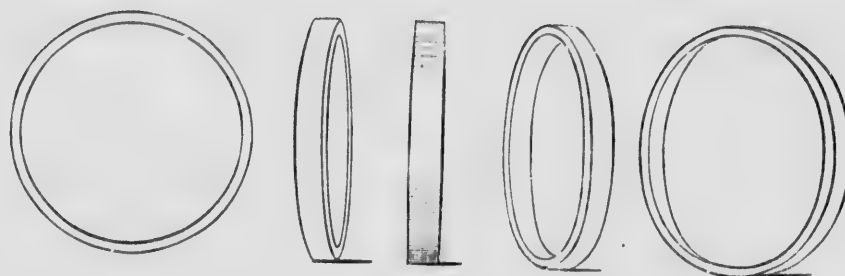
If the hoop is held horizontally and then turned the effect will be the same.

A stove pipe gives a familiar example of the appearance of horizontal circular lines when seen on or above the level of the eye. In looking up at the pipe observe the gradually increasing curvature of the horizontal lines.

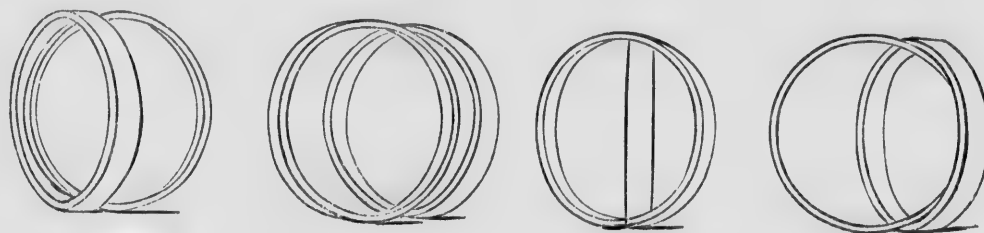
The outlines of a flower-pot and a jug are given to illustrate the same principle in circular forms when seen below the level of the eye. Copy the examples accurately, enlarging the flower-pot and the jug.







Place one of the hoops before the class, turning it so that the pupils may see it in the various positions shown above. Seen edgewise it will be represented in outline by a parallelogram. Seen obliquely the form is complicated by the lines representing the width and thickness; each of these forms an ellipse, but part of the farther edge is hidden by the substance of the hoop. Copy the diagrams enlarged



Then place two hoops together, as shown above, and let them be drawn from the models as seen by the pupils, using the diagrams only as suggestions. Repeat the exercise, changing the position of the hoops.



Block letters are sometimes drawn as above to convey the idea of solid letters seen in perspective. These letters may be copied, and the rest of the Alphabet completed in the same manner.

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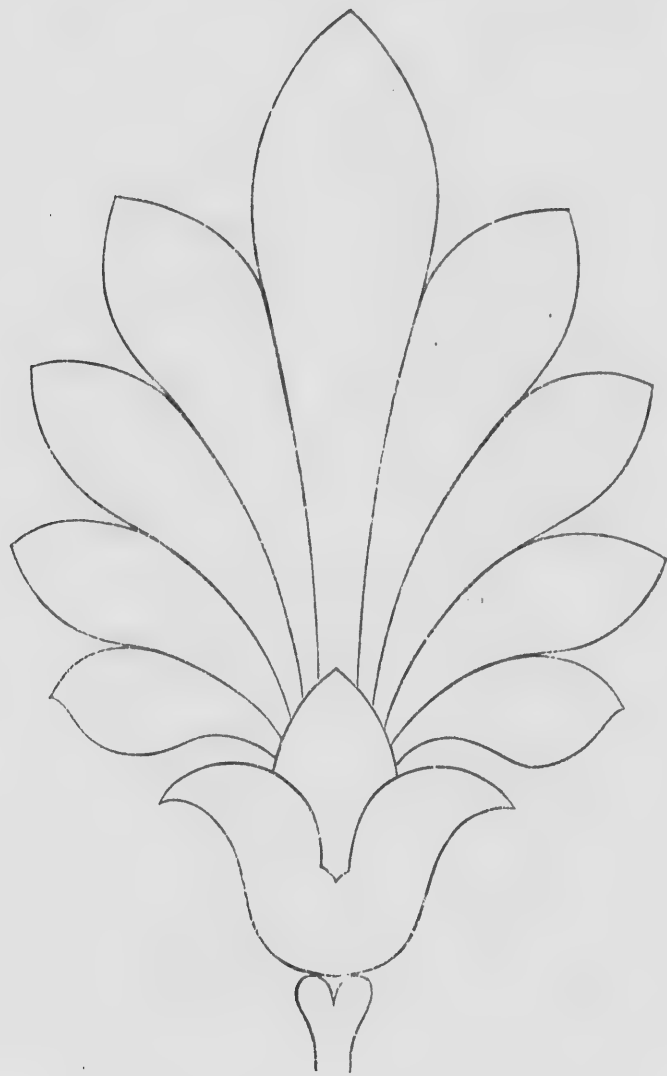


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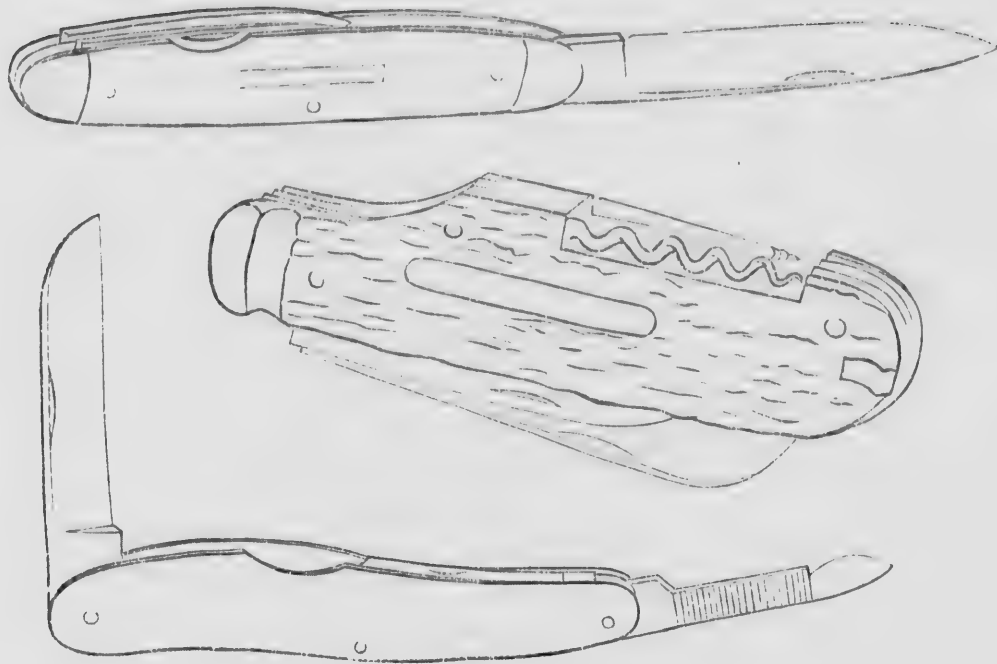




Draw the ornament, enlarged so as to fill the opposite page. Begin by placing such construction lines as seem to be required ; then lightly sketch the outline, being careful to get the proportion and curvature true before finishing with firm line.

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Quick sketching from memory.

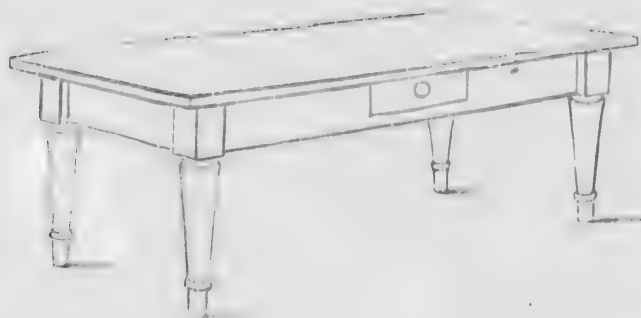


Copy these outlines carefully. Then, taking a knife somewhat dissimilar to those that have been drawn, let each pupil in rotation examine it carefully, noticing the general form and characteristic points, and after passing it on to the next pupil, draw it from memory in perspective. It is not to be expected that such drawings shall be accurate and perfect, but they should describe with some clearness the main features of the object drawn. Frequent practice in this and similar exercises will wonderfully develop the power of quick and clear perception and of rapid delineation.

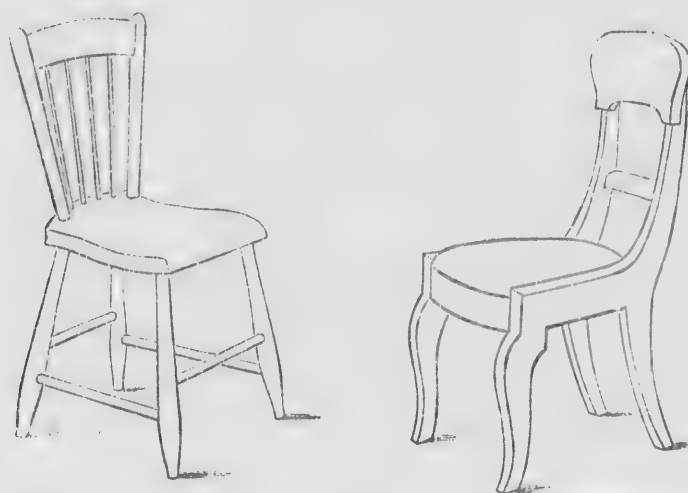
It may be desirable to allow the pupils to look again at the object before finishing their drawings.

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In Book 3, page 19, three geometric views—the side, end, and top of a table—give its form and dimensions as required in such a working drawing as would be given to a carpenter, from which to make a table. One perspective view of the same table, as above, shows the outline actually seen, and clearly describes its form; the perspective view, however, does not give the dimensions.

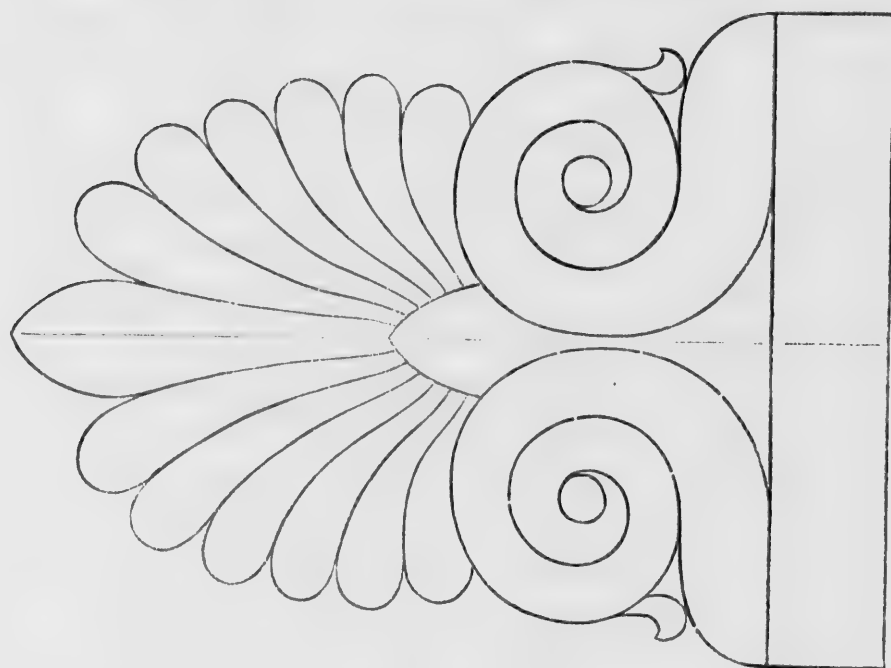
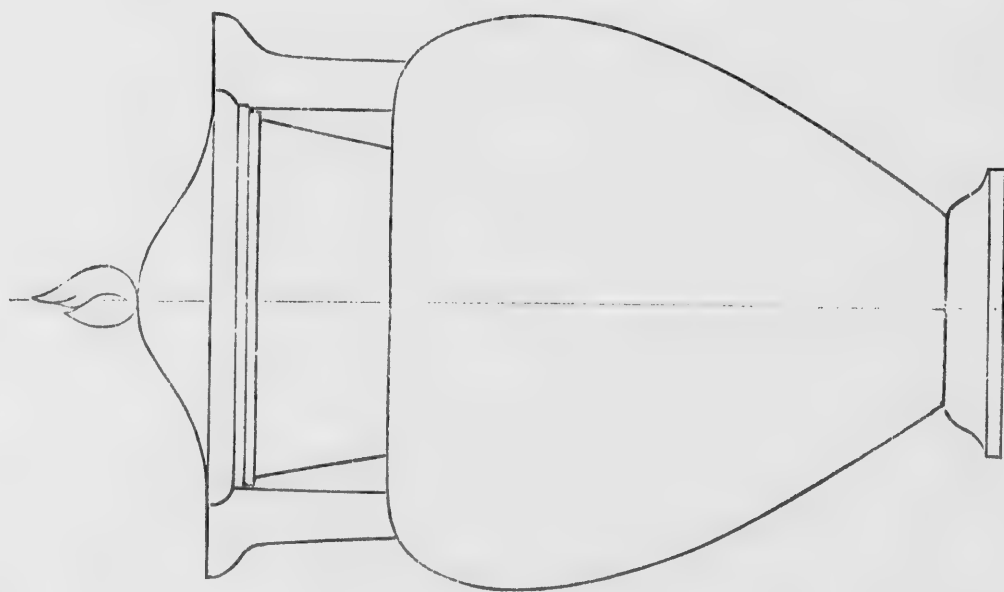


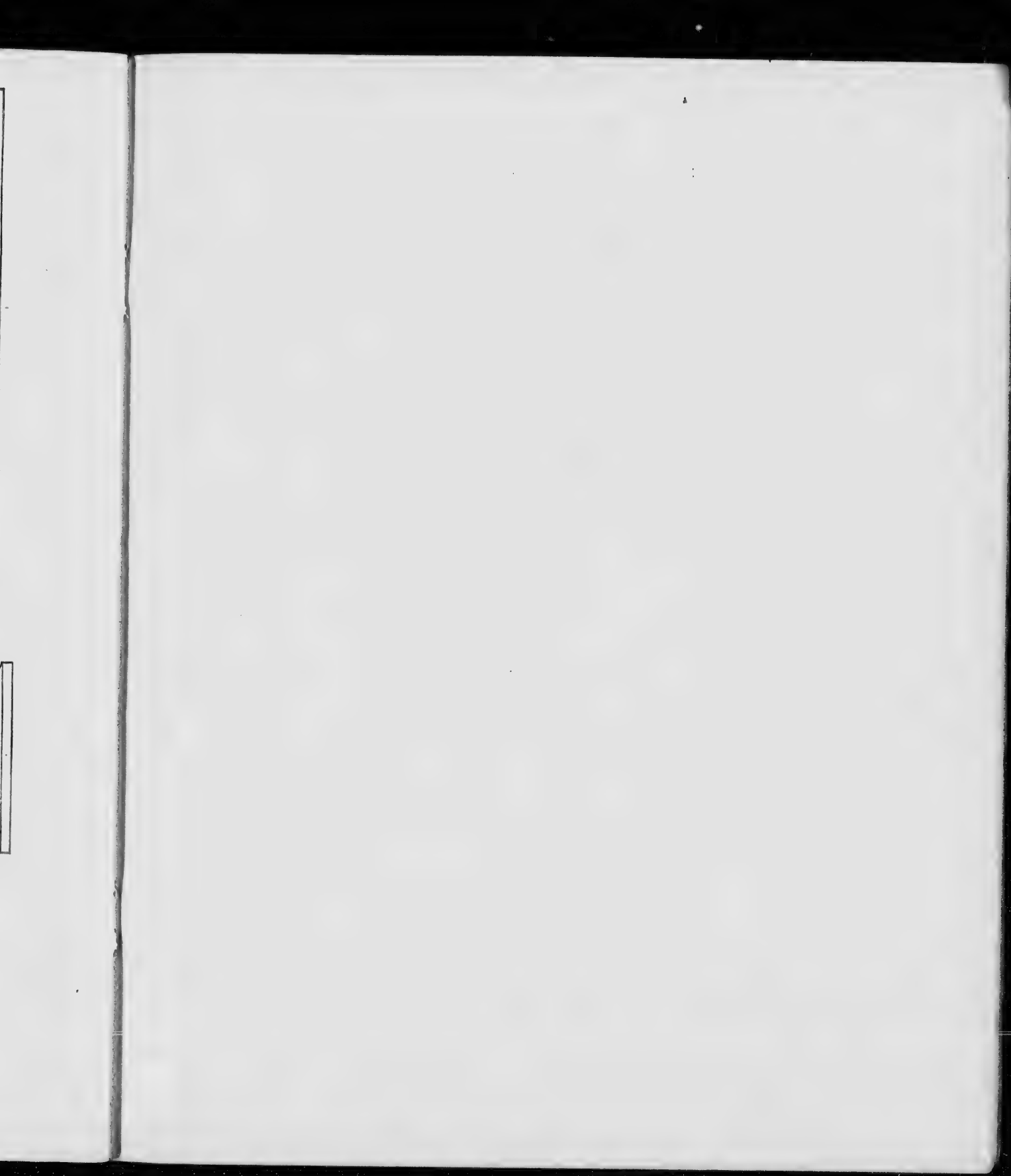
The drawing of a chair in perspective presents many difficulties and is worth careful study. Copy, enlarged, the drawings given on this page, and then draw from the objects themselves, endeavouring to represent truly the appearance they present to the eye in any given position.

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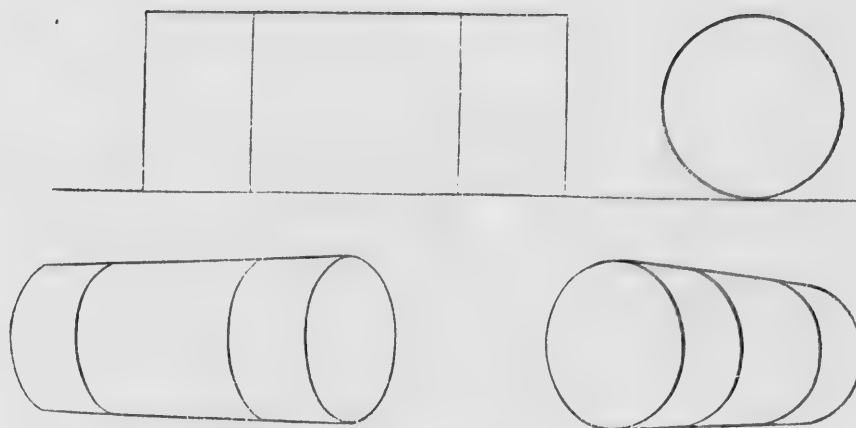
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An Etruscan urn and the Antefixæ of the Parthenon are given as examples, to be drawn the same size.









A cylinder seen directly from the side has for its outline a parallelogram exactly similar to that of a square prism of the same width and length. Seen endwise the outline is a circle. Viewed obliquely the ends will have an elliptical form, the cylinder diminishing in apparent size towards the farther end. Place the cylindrical model horizontally before the class and let the pupils draw it as it appears to each one of them.



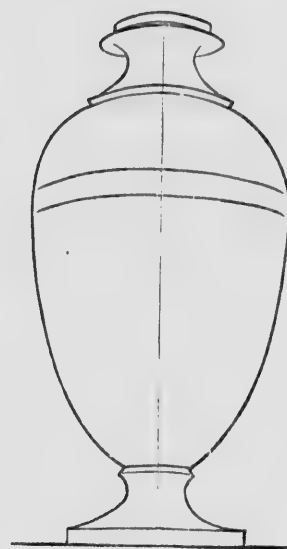
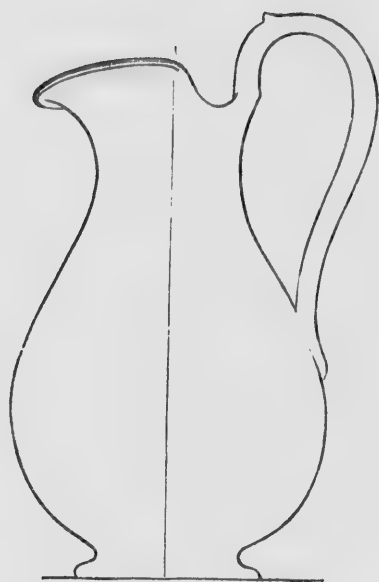
Then place model No. 1 on top of the cylinder, and let each pupil draw them as they appear from their respective positions.

In the diagrams the bottom of the cylinder is supposed to be a little below the eye of the observer. If on a level with the eye the base line would appear to be straight. The horizontal lines will appear to increase in curvature in proportion to their height above the eye.

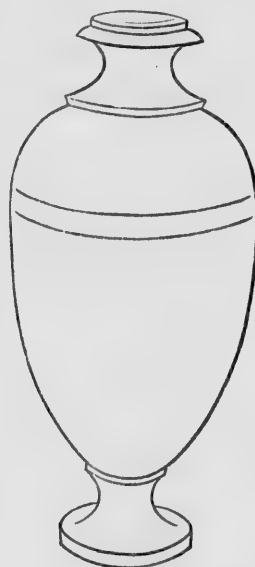
The size of the models and the curvatures of the lines will appear greatest when close at hand. Viewed from a greater distance, as from the end of a large room, the models will look very small, and the curvature of the horizontal lines will be scarcely perceptible.



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Jug and vase as seen when placed somewhat above the level of the eye.



The same jug and vase as seen when below the level of the eye. Copy these examples, and draw in perspective from similar objects.

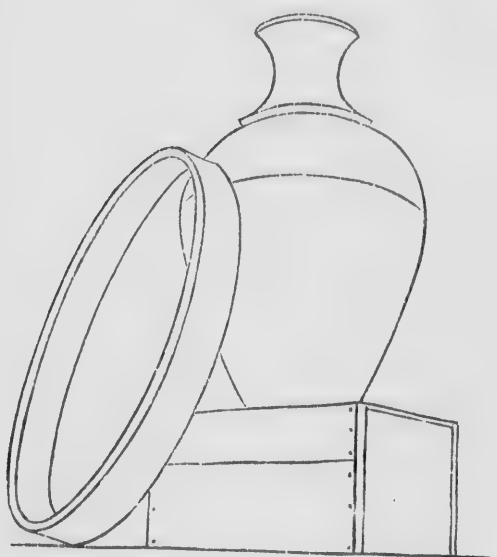
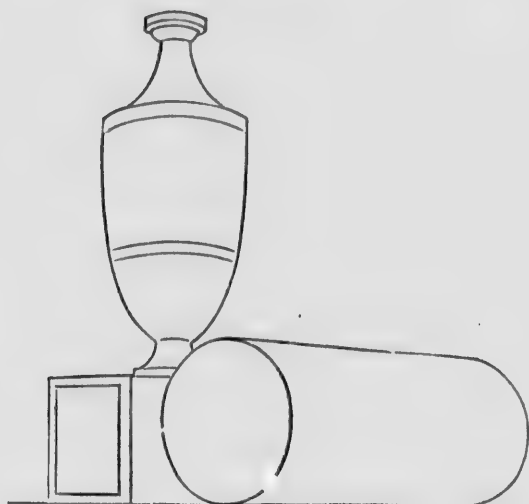
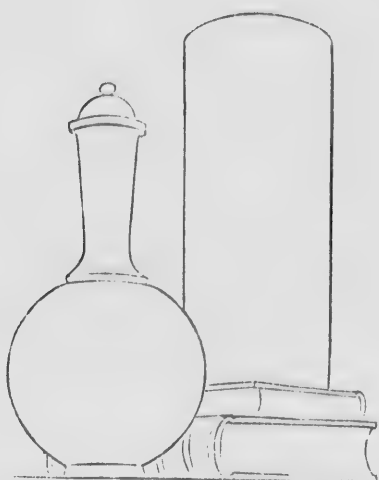
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Forms of Acanthus leaf used in early Roman ornament. Sketch the whole of each carefully in faint line before finishing any part.



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Group the models with boxes, books, or any objects of simple form, as suggested above. A great variety of interesting subjects to draw from can thus be arranged and will afford excellent practice in perspective drawing. Drawings should also be frequently made from the skeleton cube.

In the diagrams given the objects are represented as if close at hand. When seen from a distance the horizontal lines will show much less curvature.



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Copy these drawings, enlarged, so as to fill the opposite page. Then make careful studies in perspective from similar objects. The smaller articles, or others of simple form that may be at hand, should be used for quick sketching from memory, as directed on page 16.

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## EXAMINATION AND REVIEW.

The drawings of the pupils during the term will afford the best general test of their progress.

It is desirable, however, that from time to time, and particularly at the end of the term, all the subjects that have been taught should be carefully reviewed, more especially with a view to the thorough comprehension of the principles of geometric and perspective drawing and of the technical terms which have been used.

Drawing from memory is the best possible test of clear and accurate perception as well as of the power of recollection.

The following problems will suggest some of the points upon which it may be desirable to test the comprehension and attainments of the pupils :—

1. Explain the difference between geometric and perspective drawing.
2. What are the special advantages of either the geometric or perspective modes of representation, and to what purposes are they respectively best adapted ?
3. Give such geometric representation of some given object as will clearly express its form.
4. Draw the same object in perspective, so as to give as nearly as possible the same idea of its form as is given by the geometric views.
5. Illustrate geometric and perspective representation by some simple object drawn from memory.
6. State the fundamental principles of perspective laid down in this book.
7. Illustrate these principles by examples drawn from memory or by examples given verbally.
8. Draw, within a given time, from an example, any one or more of the ornamental forms or models that may be designated. The object of such an exercise is to secure rapid execution as well as accuracy.
9. Draw from memory :
  - Any other of the ornamental forms that have been drawn often enough to be impressed upon the memory.
  - One or more of the models.

In drawing from memory the example should be shown to the pupils, so as to be clearly identified, and then put out of sight.

Blank exercise books, somewhat similar in size to the drawing books, should be used for memory drawing and drawing from objects.

## THE CANADIAN DRAWING COURSE.

The books comprised in this Drawing Course have been specially designed to meet the requirements of the Public Schools of Canada. The series will be found also well adapted for use in private classes. The laying of a good foundation for more advanced art training has constantly been kept in view.

Experience shows that a large proportion of the pupils leave the Public Schools before the course of instruction is completed. Most of them will have, in after life, to earn their living by some kind of handicraft, and not a few must begin to do so at an early age. The exercises in these books will be found to be of such a character as to prove of practical utility to pupils leaving school at any stage before completing the course.

In the pursuit of almost every mechanical calling, and of many others, Drawing provides a means of expressing form better than can be done by the mere use of words. It is with this application of it, in elementary education, that we are chiefly concerned.

The limited time that can be given to Drawing in the schools makes it imperative

that out of its boundless field of study such portions should be selected as will be most useful to the majority of the pupils.

The following objects are deemed of primary importance :—

1. To train the eye to the accurate perception of form, size and proportion, and to exactness in the measurement of distances and angles.
2. To train the hand to freedom and rapidity of execution, and to readiness of expression.
3. To train the memory to accurate recollection of the forms and arrangements of objects.
4. To cultivate and refine the taste by the study, delineation, and recollection of beautiful forms.

These objects are sought to be attained by instruction in :—

1. Freehand drawing of lines, and figures from the flat.
2. Freehand drawing of solid objects.
3. Constructive drawing.
4. Memory drawing.
5. Elementary perspective.

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upon a larger scale, and takes up **Constructive Drawing and Working Plans.**

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